

# ARCHITECTURE

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## REGISTRATION BUREAU FOR DRAUGHTSMEN.

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All draughtsmen wishing positions must register in person in this office and answer the following questions:

Name and address?

Age?

Married or single?

Experience?

Name and address of last employer?

Salary expected?

References?

All architects wishing draughtsmen are invited to use this bureau.

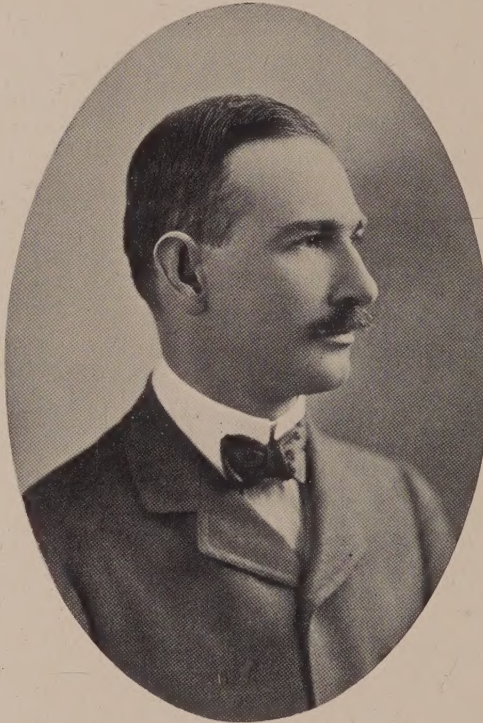
## PROFESSIONAL COMMENT.

IN this issue we publish the three selected sets of designs of the D. A. R. Memorial Continental Hall, Washington, D. C. The final award was given to Mr. Edward Pearce Casey. There were seventy-two competitors, comprising many of the best known architects in the country. The competition was in two stages: the first open to anyone invited by the members of the D. A. R., and the second to be between three selected from among these by aid of expert advice. Professor William R. Ware acted as the architectural adviser. At the request of the authors of the three chosen designs, the award was made from these three without the submission of new drawings. The first condition of the programme was that the building should not cost more than \$300,000.00, and figures show that the selected design can be built in sufficiently monumental material for this sum. Another condition was that thirteen columns, symbolic of the thirteen original states, should be a prominent feature. This has been accomplished in the winning design in accordance with the traditions of architecture by placing an even number on the front elevation and an uneven number on the side. The site is on a block facing the White lot, or Executive Park, on 17th Street, and is very near the new Corcoran Art Gallery.

NECESSITIES of modern construction, legislation and official regulations, among other causes, have helped to create differences in practice and varying standards of professional qualification. It is not remarkable to find the profession split up into factions or coteries having their own special interests and axes to grind. Roughly speaking, there is the engineering, the official, and the artistic developments of the profession; each of these has its own tendencies and mode of looking at things which only general culture and frequent interchanges of thought will mitigate. Even the professional society, valuable as it is in bringing different kinds of mind together, and wearing off prejudices, is useless in changing the predisposition of mind, and in bringing men who have been accustomed to look at things in one way to agree to take another view, or to accept in a conciliatory spirit the ideas of others. The early-acquired habit or bent of mind is not readily changed; thus the man who has been brought up from his youth in the workshop, and who is accustomed to look at the practical side of building, is unable to enter into the ideas of the artistic mind in any other way than that of accepting the inevitable with as good a grace as he can. He follows the architect's design as a pattern, not with any sense of approval or appreciation. He has no heart in the design, and the work, when done, is without feeling, however skillful in workmanship, and it may be that no amount of art education will supply the deficiency. So it is the technical school may turn out a clever manipulator, but nothing more. Thus it is higher in the scale. The "engineer-architect," if we may use the compound, may never be able to see much beyond a girder or a truss: all possibilities of construction that lay behind these elements are obscure to him. He is unable to grasp any alternative form to that which he has been accustomed to use; he seems to be tied to certain types of structure from which, in his opinion, it is madness to deviate; in fact, no one is a greater slave to precedent than the man of uninventive mind who has been used all his life to adopt the trade models of the constructional iron and steel engineer. From these he cannot go away without losing his bearings. The architect of this turn of mind is generally strong in construction of a particular kind, but cannot depart from pre-



cedents which have been created by the engineer. His connection with art is an enigma, for, although he may profess it, he never does anything to show that he really enters into the true spirit of architecture. The modern office buildings of steel construction, clothed with terracotta or stone, and made to look as architectural as possible, and in which there is scope for plenty of repetition, is an example of his work. It is the commercial type of architecture he most attempts, and his highest ambition is to be found in New York or Chicago, in the monster office buildings. But the engineering-architectural branch of the profession cannot be despised. Great commercial centres require its aid, and the modern architect in our great cities finds it one of the most profitable branches of business. Take the large office building or the great hotel. Quite as much belongs to the engineer as the architect in its design and construction. It is a composite structure, depending largely on structural considerations, its foundations, its superstructure, its stability against vibration, wind pressure, fire and corrosion; the construction of floors, sub-divisions of plan, and supports; secondly on the mechanical plant and equipment, steam and water power, and electric power for operating elevators, lighting, heating, ventilating, the wire systems for telephone, all of which belong mainly to the engineer. The architectural component of such a building is less apparent. The internal plan must be largely dependent on the structural and mechanical design. The facade is perhaps, the only part which can be called architectural; but it can hardly be considered an important factor in the design of the building. The chief aim of the architect should be to see how he can make himself master and controller of these many modern requirements, so that the architectural design may again assert itself as a predominant element. Till successful in this, the engineer must claim to have the largest share in such buildings.



Architects of To-Day.

MR. EDWARD PEARCE CASEY.

The distinction between the architect-engineer and the architects' work is becoming more noticeable, and has been of gradual growth. The complex arrangements and mechanical equipments necessary have made such work almost a speciality, and in proportion to this tendency the more will the art side of these buildings disappear or become of less value, so that the consequence is a more limited field for the architect; only mechanical skill will be left. The encroachment of business on art is much the same. The mischievous separation of architecture from building or engineering is the root of the evil; architecture is now too often regarded only as a division of building, instead of being, as it once was, inseparable. And we cannot deny that architecture has flourished best when its field was limited to a few buildings which could be conducted by the architect or master craftsman personally. As building has developed into a trade of magnitude, so its artistic excellence has diminished, and so it has been in all other trades—decoration,

for example. Mr. Lewis F. Day recently spoke of the mischievous severance of the art of decoration from the trade, all brought about by the fact that the decorators are no longer workmen, and that decoration is coming more and more under the control of a man of business, who simply employs the working craftsman as a tool. Handicraft, in fact, is being swallowed up in trade; the workman is swamped by the business man who finances. And the same relation has taken place between artistic building and engineering construction. The latter, being the largest and most paying enterprise, is swamping the art. Building on a large scale for commercial purposes is becoming more and more a trade carried on by large firms of contractors, who care little for architecture; in short, business is choking art. Engineering enterprise, mechanical plant and equipments, the outgrowths of commerce, have the same blighting effect. The architectural profession has to consider

these conditions. The architect cannot expect the same personal and loving care shown over the execution of his design; it does not pay. He must be content to make himself master of as many of these mechanical details as he can, not to waste time or labor in useless ornamentation on them, but to use all these structural and mechanical factors in as direct and economical way as he can. By attempting to thwart the engineer in his work, or in trying to make everything look architectural, he is really playing into the hands of his rival. It is better to be able to control and influence than to relegate all to him. We do not imagine that the architect can hope to master all the principles and intricate details of the engineer's work in addition to his own work; this would be impossible; but he ought to be familiar with the methods used in iron and steel construction, the types of girders and columns, the methods of stiffening and splicing beams and columns, the joints and connections used; and he ought to be acquainted with the claims of hydraulic, electric, and mechanical power; the principles of warming and ventilating and lighting

by electricity; and the architect should also know something of the kinds of mechanical plant used in buildings, so far at least as to the choice or selection of motors, steam-engines, and the modes of fixing. We know these details are dreadfully technical and tiresome to the artistic mind; but we live in an age when they have to be mastered by the architect who does not wish to forego much of his profitable practice. There is no alternative but to master the problem or give it up to the specialist. We are afraid many are inclined to adopt the latter course rather than trouble themselves with such mechanical work; but they ought to ask themselves in what way the illustrious architects of a former age would have acted. Is it reasonable to think that men like Alberti, Leonardo da Vinci, and Wren would not have made themselves masters of these subjects, had they been required in their day? As men of resources, fond



of science, they availed themselves of mechanical and natural laws as far as they could, and acted as engineers as well as architects.

IN DISCUSSING the vexed question of architectural competitions, one naturally pauses to consider whether they do or do not assist the work that architects have at heart, namely, the advancement of architecture. With certain reservations, the answer must be in the affirmative, and this despite the fact that many men of repute condemn the system root and branch, stating, in some cases, with a fair show of reason, that no man puts forth his best work on the remote chance of gaining a prize in what is, virtually, a mere lottery. To the man who conducts his practice on strictly commercial principles, or to the man who is content to work only for private clients, and does not covet work of a public character, this argument must appear to be a sound and convincing one; yet when one considers how popular competitions are with public bodies, how largely they have increased in number during, say, the past twenty-five years, and how immeasurably our public buildings have improved, both in arrangement and architectural character, and this, too, in spite of the shortcomings of our system of education, there can be no question in the mind of any observant person, that the popular feeling in favor of competitions has done much to foster and develop latent talent in the architectural student who endeavors to attain success in his profession through their instrumentality. But although the *modus operandi* prevalent in this country with regard to architectural competitions may be inefficient and often detrimental to the welfare of the profession, yet competitions cannot fail to be of service both to the young architect and to their promoters, who thereby obtain, at little or no cost to themselves, a large number of alternative suggestions for the design and arrangement of their proposed buildings, and it is in consequence of the abuse of the system, and not through any defect of the system itself, that so many architects regard competitions with disfavor. The average competing architect, as a rule, puts forth his greatest effort in competitive work. In fact, architectural competitions are akin to competitive examinations, in which it is certain a large majority of the candidates strain every nerve to insure success. Competitions then, being alike acceptable in their different ways, both to the promoters and to the competitors, it would appear that non-competing architects who are opposed to them base their objection upon the fact that after the award has been published there are frequently recriminations and hints of unfair or improper conduct on the part of the promoters or assessor. Although such insinuations are to be deplored, they do not tend to prove that the system of competitions is in itself a bad one, but rather that the conduct of competitions in vogue in this country is bad. Many of the failures in competitions are due to the action of the promoters themselves—many to the conduct of the assessors. The former, too, frequently neglect to engage a professional adviser until after the conditions have been issued and the designs received, in which case one cannot but sympathize with the assessor, who has, generally, on one hand to grapple with the arduous task of convincing the promoters that their ambitious scheme cannot be realized without exceeding the limit of cost they have named, and on the other hand to consider the not unreasonable contention of the competitors to the effect that when certain accommodation is definitely scheduled in the conditions they are justified in providing that accommodation and ignoring the limit of cost named, rather than in taking upon themselves the responsibility of reducing the accommodation to enable them to produce a design that can be

carried out for the stipulated amount. One must deal gently with any shortcomings on the part of an assessor placed in a position of such difficulty; but when, as not infrequently happens, an assessor, retained at the initial stage of the competition to advise its promoters, allows the latter to issue conditions with a ridiculously inadequate limit of cost, the matter rests upon quite another basis, and in nine cases out of ten an assessor of this type is virtually assisting the promoters to rob the unfortunate competitors of both time and money. There are also weak assessors who, although competent in their technical work, yet do not hesitate to allow their individual judgment to be subordinated to that of the promoters, who, in some cases, even go to the length of almost insisting upon the assessor's award being made in favor of a particular design. Then, too, the satisfaction he derives from making an award that is acceptable to those by whom he is employed, and whom he regards as future clients, is dear to the heart of many an assessor, and this is another factor in persuading him, albeit against his better judgment, that the promoters are right in their contentions, and that he, the assessor, who has devoted the best years of his life to his profession, is wrong. Assessors of this type are responsible for many of the bad awards that are constantly made. Of course, the ideal assessor does not act in this equivocal manner, but, on the contrary, he appreciates the fact that he, and he alone, has to perform a judicial duty, and this he unflinchingly carries out. Unfortunately assessors of this type form a very small minority of the architects usually selected.

WE present in this issue eighteen small reproductions selected from the foreign kodak collection of Mr. Henry F. Hornbostel. These will have a special value and interest for the architectural student.

#### WASTED ART.

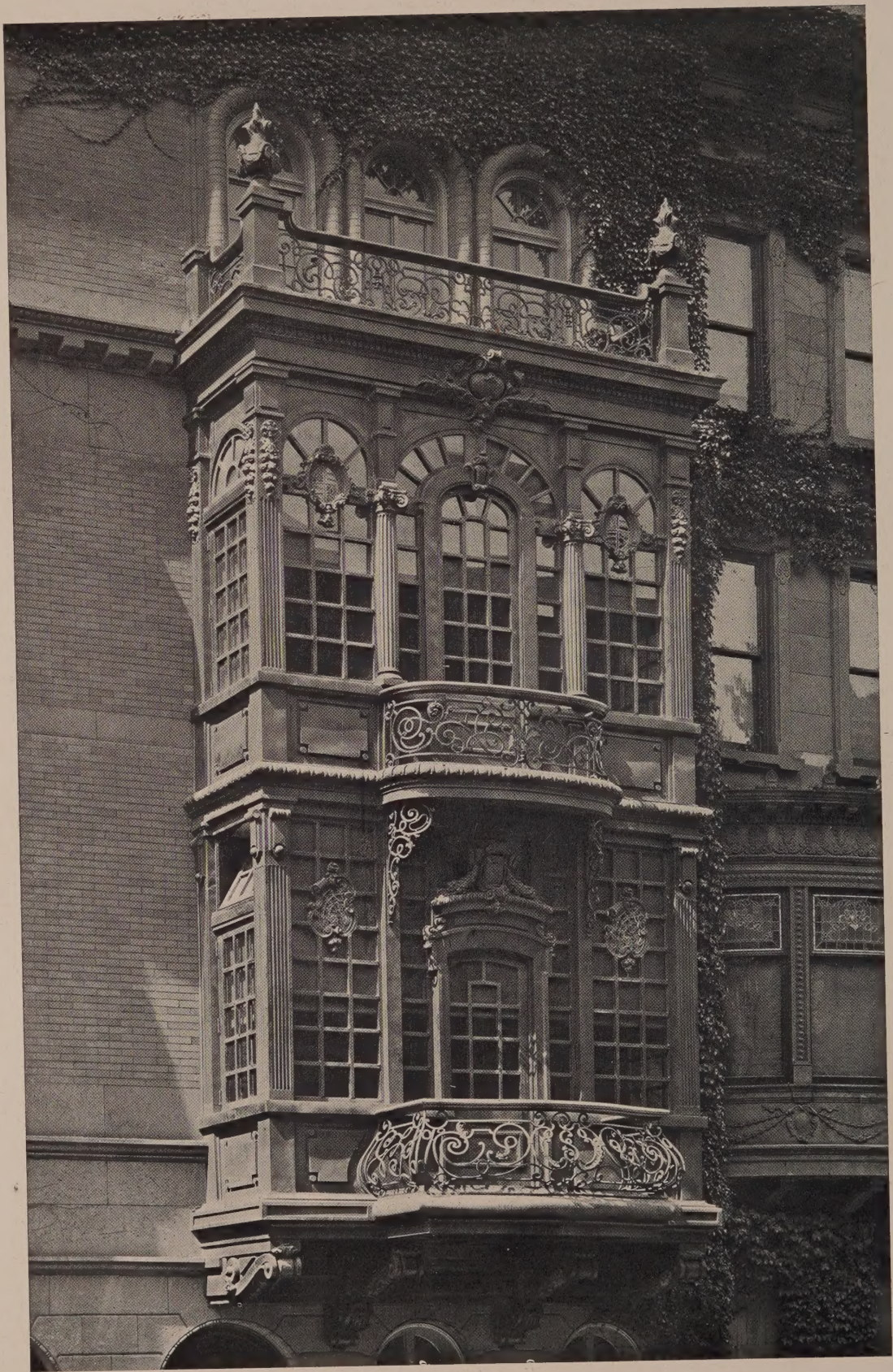
A. C. MORGAN.

UNDER the modern régime of architectural practice, which separates art from construction, a great deal of the most skillful design and craftsmanship is lost. When the designer and worker were combined and had a single aim, it was impossible to discover any distinction between structure and its detail or ornament. They were correlated by one dominant mind and hand. There was sole authorship; but it is very different now, when we see so much wasteful expenditure of detail in so many of our recent buildings. The evil of our time is the multiplicity of the trades or "applied arts," and the natural tendency in the average person's mind is to look at the structure or the object itself and its art as two separate things. The dual-minded architect of the present day cannot avoid the distinction; he regards all so-called "art" as external and applied. His very education and training have taught him to distinguish between building and art. When he receives a commission to design, say, a business building, he is apt to look at the problem in two ways, either as a plain or ornate building. To the designer of old days such a distinction did not enter his mind: there was only one possible solution—the art of doing the work. But to the modern, the plain matter of fact, and the "artistic," whatever the latter term implies, are alternative means. So the tradesman labels his metal work thus—"if plain, so much," "embossed, so much," or the furniture dealer fixes prices according to the "styles!"

Let us consider briefly some of the ways in which our art or

(Continued page 137.)





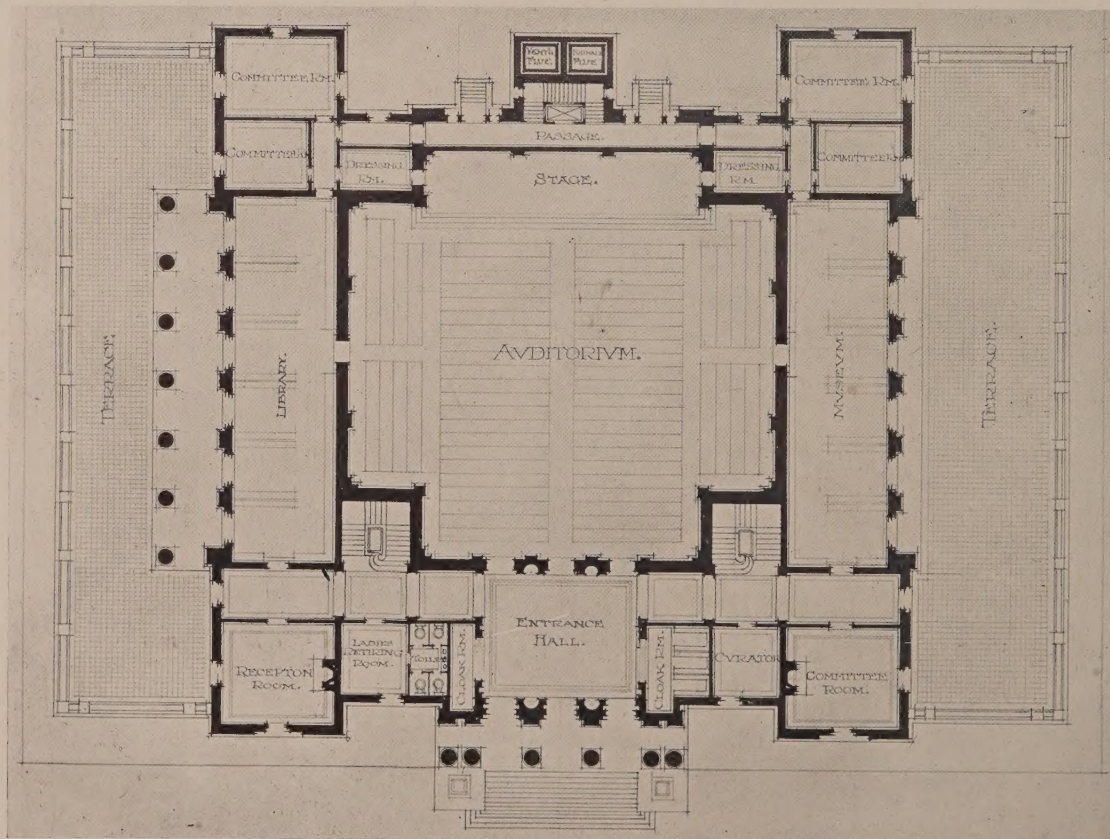
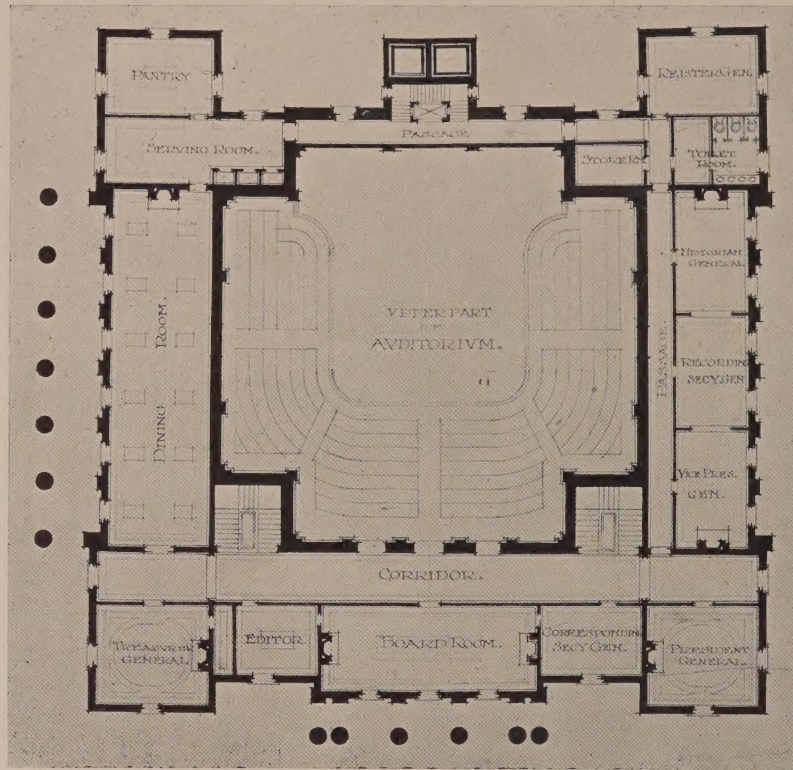
BAY WINDOW FOR HOUSE, 66 EAST 66TH ST., NEW YORK.

J. H. Freedlander, Architect.





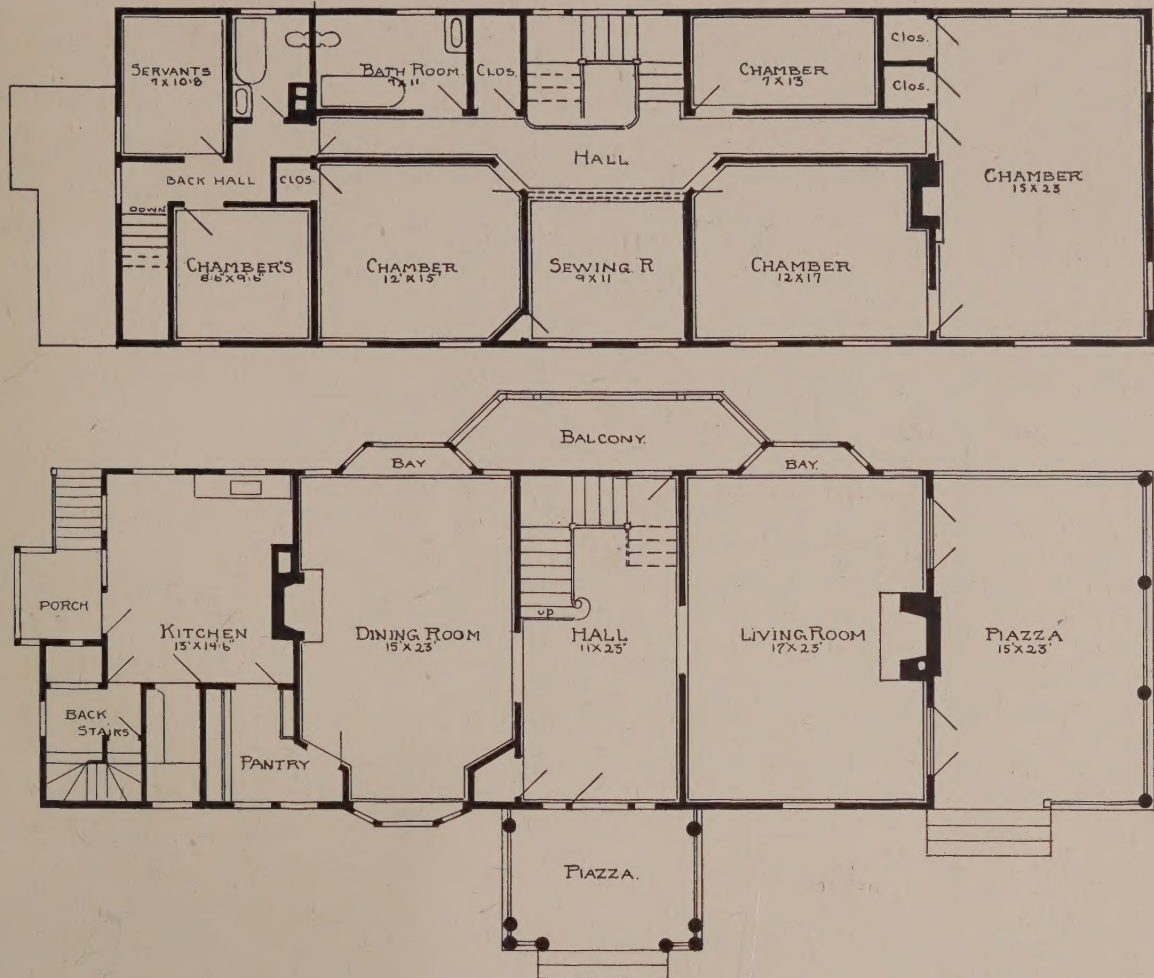




PLANS, D. A. R. MEMORIAL CONTINENTAL HALL, WASHINGTON, D. C.

Edward Pearce Casey, Architect.





PLANS, RESIDENCE, HENRY C. MEYER, MONTCLAIR, N. J.

Frank E. Wallis, Architect.

*(Continued from page 137.)*

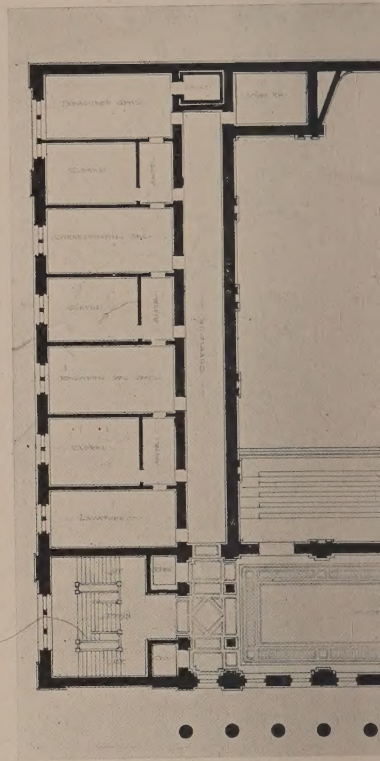
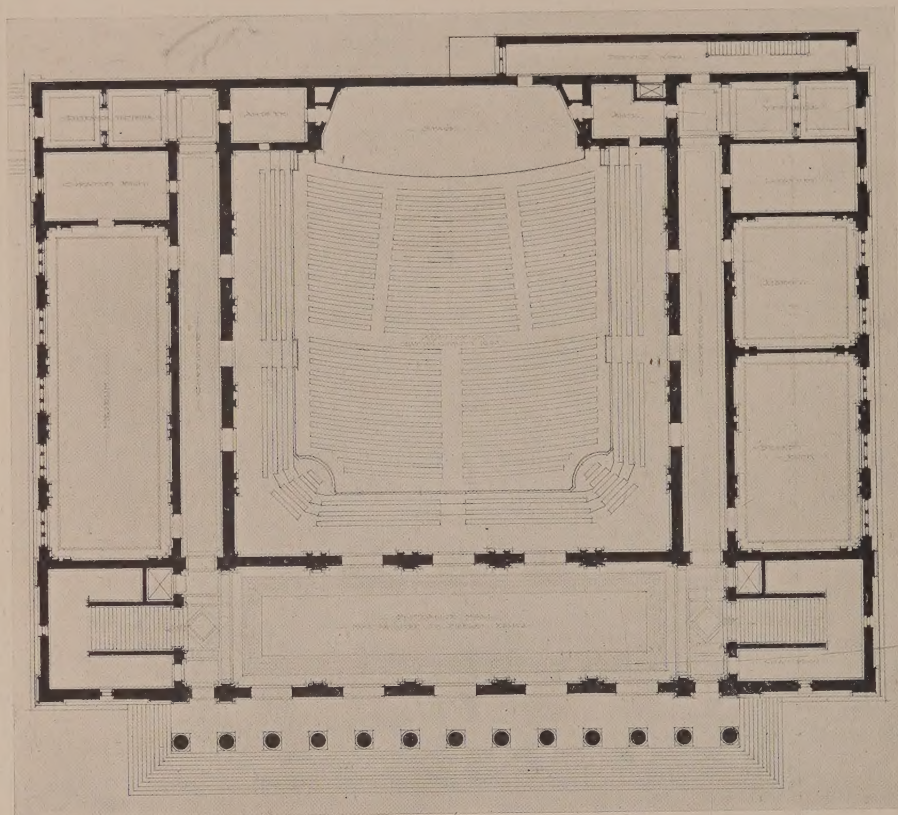
his sketching days—how he sketched and measured a doorway, an arcade, a font and other details; but unless the sketcher also studied the plan, elevation, and section of the building which produced the effect, little useful result was obtained. No doubt this method of sketching only details without a grasp of the design as a whole has led to the evil we are discussing—induced architects to study detail apart from the building and design. Unless the plan and conception of a building are understood, the detail is so much labor thrown away on an unworthy subject. What is the use of planning a well-designed frieze in relief round a hall badly lighted; or enriching a doorway with carving when it only gives access to a narrow passage or bare vestibule? Perhaps a more painful disparity is noticed, directly we enter, in many commercial or business premises constructed chiefly of iron or steel internally without the slightest pretence of being architectural; the exterior elevation is very elaborate and ornamental, with perhaps a richly-decorated terracotta or carved stone front on which all the so-called “art” has been expended. All the art (save the mark!) is lavished on the shell of the building. What can be more worthless or mean? We look with contempt at an ill-bred man or woman who is over-dressed, and it is this sort of disdain we bestow on any lavish ornament intended to give a very commonplace structure a distinction that it does not

merit. The skill and labor, such as they are, are quite misplaced. How many shops, warehouses, and restaurants betray their weakness? But the architect is to blame for putting his employer to useless expense. No doubt it is true that the advertising tradesman who rebuilds his premises desires to make a show. A quiet front would not attract the public like a tawdry or bizarre exterior, and so the architect has to cater for the tastes of people who have no idea of real art, and imagine they have only to pay for it to get it in any quantity. We can only look forward to an educated public, led by a competent profession, to disabuse the minds of employers. If the architect refused to degrade his art by designing showy and bizarre facades in front of plain structures, even at the invitation of his employer, a wholesome check would be given to this tendency.

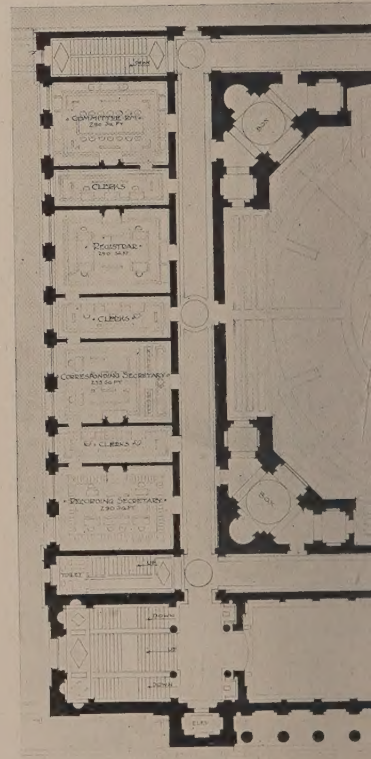
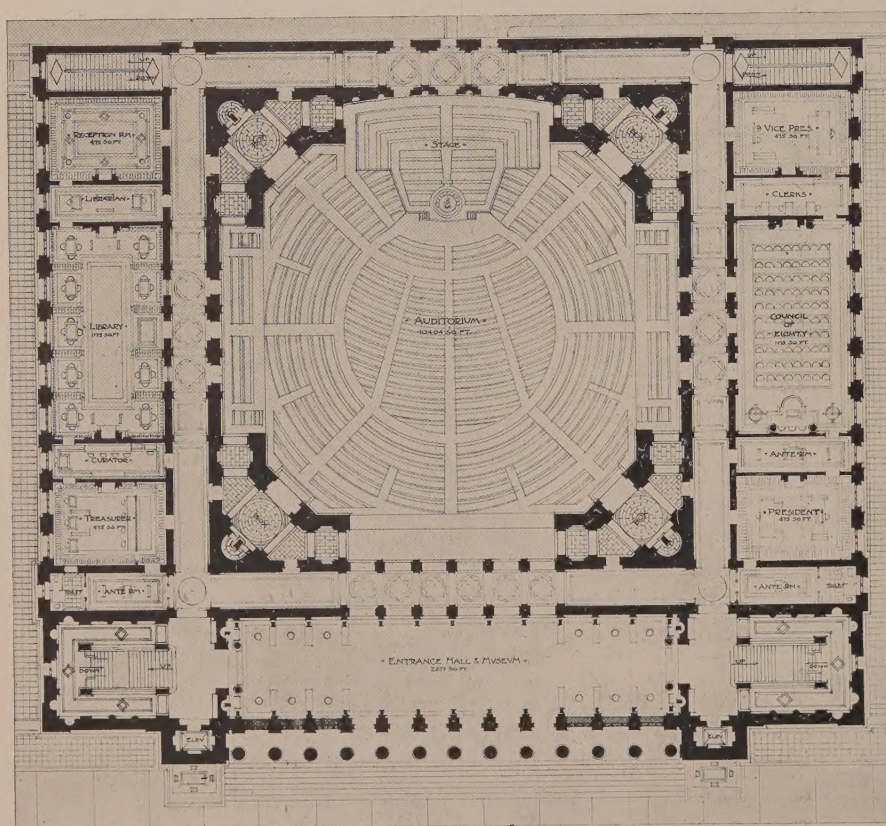
Where the fundamentals of good design are absent there can be no true art, and yet those who believe that art is something applied or put on fall into error in often throwing away their artistic talents on buildings of the poorest design. We so often see this mistake in modern buildings. Detail and ornament of an elaborate kind are expended on buildings of bad proportion and outline. Unless an architect can devote attention to the general design and proportion of a building, all expenditure of sculpture is thrown

*(Continued page 145.)*



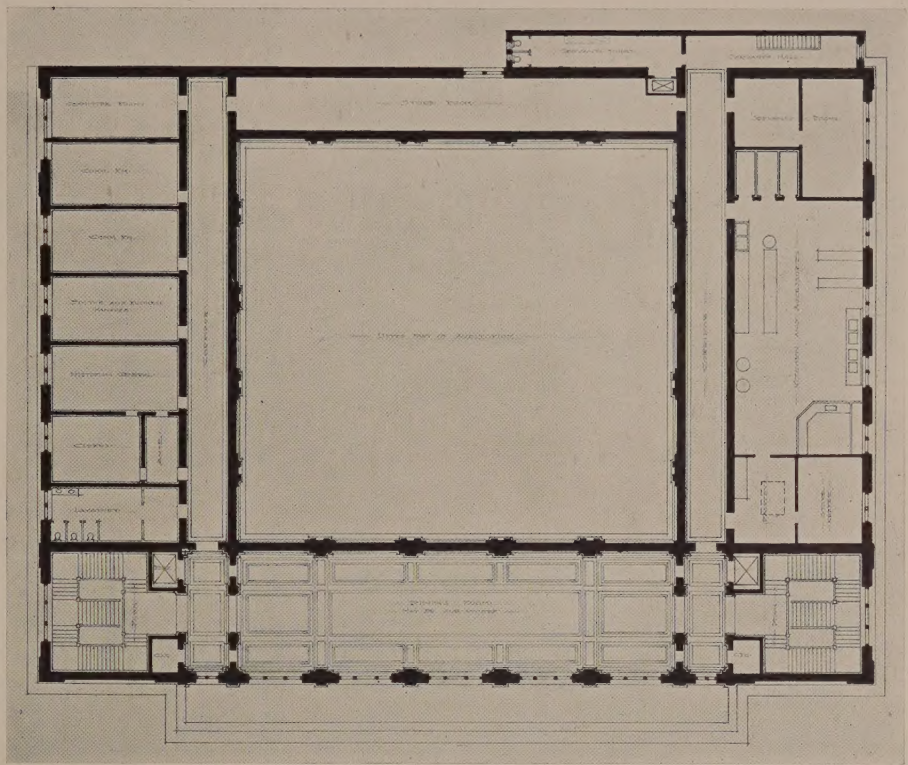
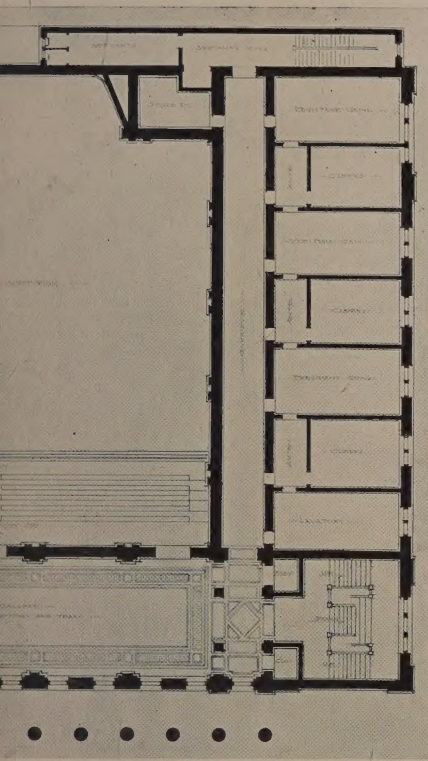


PLANS, D. A. R. MEMORIAL CONTINENTAL

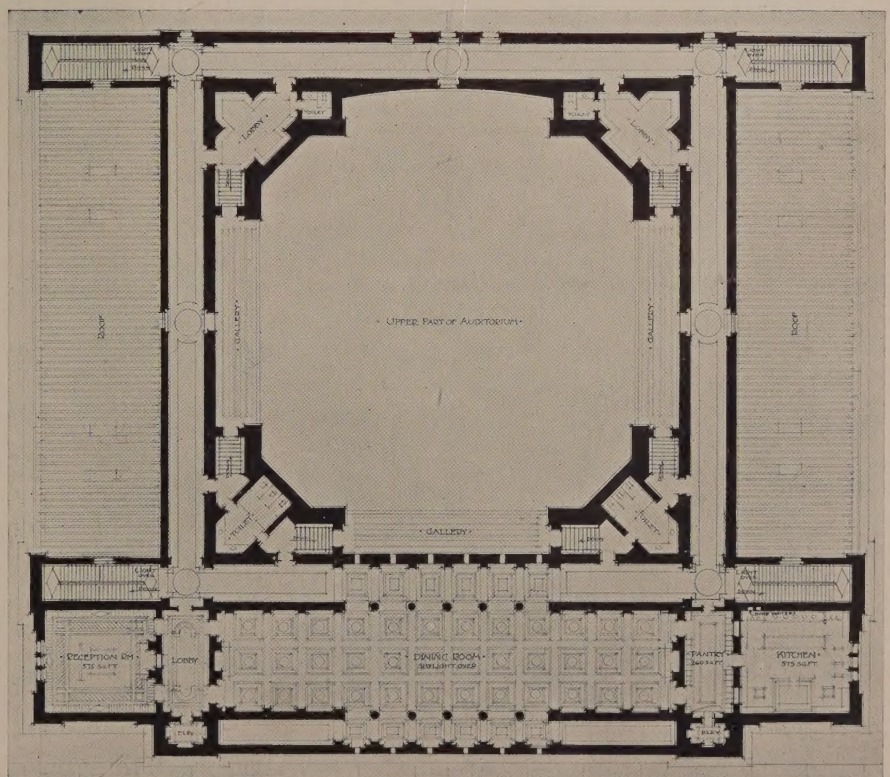
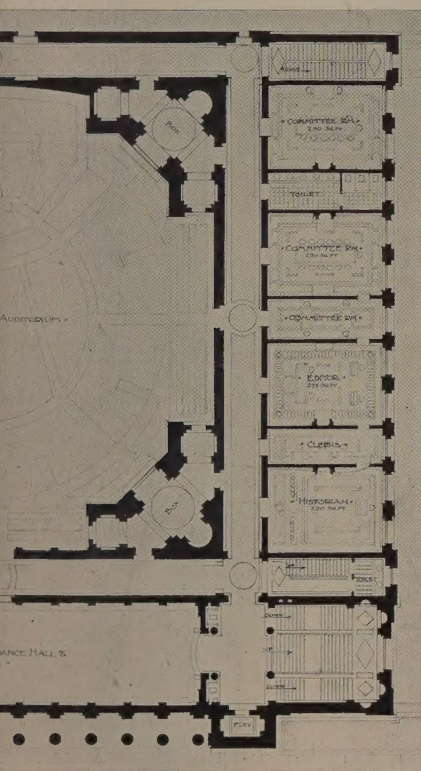


PLANS, D. A. R. MEMORIAL CONTINENTAL





WASHINGTON, D. C. Paul Raymond Siegel and Charles Floyd Livermore, Associate Architects.



WASHINGTON, D. C. Lord & Hewlett. Architects.





Entrance Arcade to the Court of the Offices of the Legion of Honor, Paris. A good example of Empire architecture.



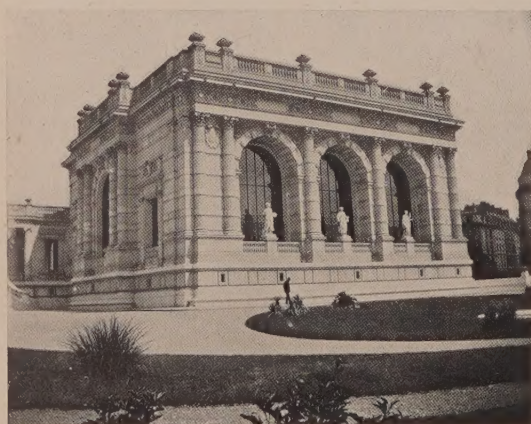
Entrance Arcade to the Court of the Chamber of Deputies, Paris. A very good intercolumniation.



Entrance to the College of France, Paris.  
M. Letaronilly, Architect.



Mortuary Chapel in the Court of the Paris Hospital.  
Modern Architecture.



Galliera Museum, Paris. M. Ginain, Architect.



Entrance to the Ministry of Foreign Affairs, Paris. A good example of the architecture of Louis XVI.





Empire Fountain in Market Place, Paris.



Fountain in the center of the Market of St. Germain. Architecture of the Empire period.



New addition to the Paris Court House, showing a sober treatment of the orders.



Street Fountain, Paris.

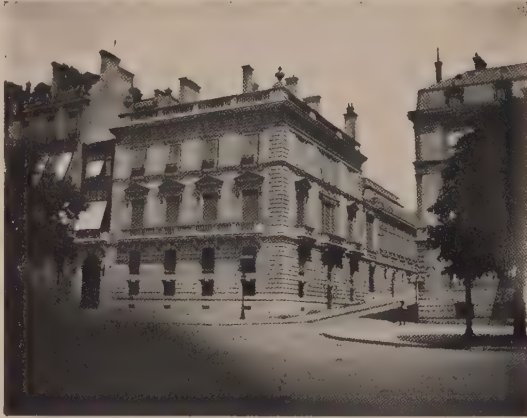


Water Gate, Leghorn, Italy, showing the rustic Renaissance architecture—15th century.



City Gate, Leghorn, Italy, showing the Empire School—18th Century.





Private Residence, Paris, showing large ball-room in rear and carriage entrance to the left.



Private Residence, Paris, showing Modern Domestic Architecture.



Facade of the Museum of Decorative Art, Paris. A very good example of the Neo-greque style.



New Library, College of Medicine, Paris. M. Ginain, Architect.



Private Residence, Paris, showing a sober scheme of Decoration.



Private Residence, Paris. A sober treatment of the style of Louis XV.



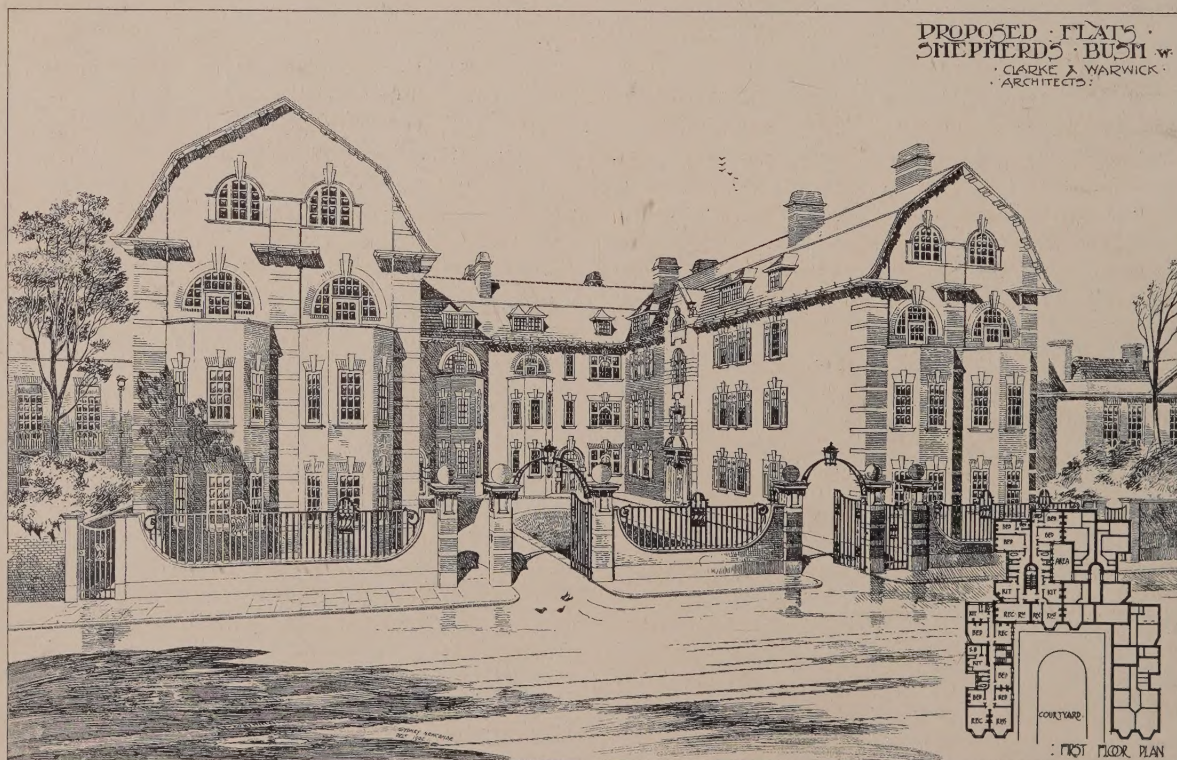
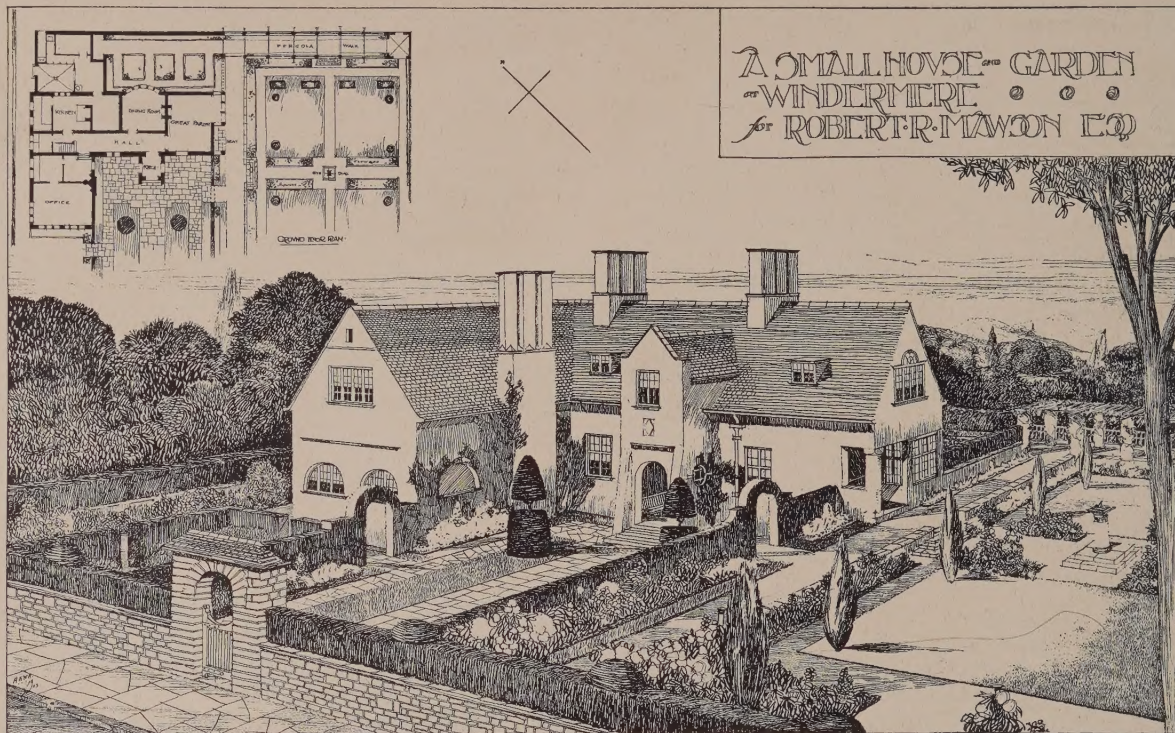
(Continued from page 139.)

away. He should direct the subject and proportions of the sculpture or ornament, point out the places where the building can be embellished, and when such sculpture or decoration will materially assist the design and emphasize its meaning. Too much of these adornments is left to accident. A tympanum is left for sculpture, or a frieze, a spandrel, or a panel. The contract provides a provisional sum, or selects a sculptor to give an estimate for filling the space, and to him is left the design and scale of the work—perhaps excellent in itself, but not in true harmony with the rest of the design. The only proper way is for the architect to give a sketch of the subject, and see a model before the work is executed. A group of sculpture or a carved series of spandrels over the main arched windows either spoils or enriches the building. He must prepare cartoons or models of the exact scale of the figures or design, the kind of composition and treatment, if he wishes the sculpture, or carving, or fresco to assist the design. In the composition of, say, a group of sculpture for a tympanum or for a spandrel, the general motive or line of the composition should be agreed upon, its general proportions fixed, in relation to the building. But the result too often shows that no direction or guidance has been given, and the stone-carver or painter begins and finishes his work in his own way, quite regardless of the architecture. The result is disappointing: the figures of the composition are too large, dwarfing the whole pediment or doorway; or too finical and small, more suited to interior wood-carving. In terracotta details the same want of direction is seen in the shallow small detail and exuberant ornament, owing to the architect leaving the design to the manufacturer instead of making his own full-size scale drawn to shrinkage scale, and obtaining models for the principal details and ornament. Many terracotta buildings are extravagant in the profusion of enrichments the effect of which is entirely lost. Machine labor and cast ornament have a direct tendency to encourage extravagance of detail. It is probably owing to the redundancy of machine-made architectural detail and ornament that we have now the other extreme of the bare and crude to contend with. One extreme always succeeds another as a reaction. It was the natural disgust with machine-made detail and florid types that led the real artist to rebel against the traditional treatment, and to become a New Craftsman. The mechanical system has driven him to primitive types. He saw that modern traditional decoration was meaningless and showy, and he has reverted to the rude and rough. The quality of material has also much to do with the question. A poor cheap material is another temptation to resort to all kinds of devices and decorations; it must be covered up or disguised by veneering or carving. But, according to the other dictum, the better the material, the most the artist makes of it without super-added art. He confines himself to the simplest decorative means, to chamfers and notches, to simple mouldings, to wave or curve lines, as we see in the best old woodwork. And this leads us to consider the wasting of detail on materials, to art thrown away, on the unsuitability of ornament to the material, and to the position it will occupy.

Ruskin, in his "Seven Lamps," dwells very strongly on wasted detail and misplaced ornament. "Finally," he says, "work may be wasted by being too good for its material, or too fine to bear exposure, and this—generally a characteristic of Late Gothic, especially of Renaissance work—is perhaps the worst fault of all. I do not know anything more painful or pitiful than the kind of ivory carving with which the Certosa of Pavia, and part of

the Colleone Sepulchral Chapel at Bergamo and other such buildings are encrusted. . . . And this is not from the quantity of it, nor because it is bad work—much of it is inventive and able; but because it looks as if it were only fit to be put in inlaid cabinets and velveted caskets, and as it would not bear one drifting shower or gnawing frost," and he goes on to say "a massy shaft and a bold shadow would be worth it all." Two distinct modes of wasting detail or ornament are here spoken of—one is the fault of imitating detail that was originally intended for edifices of monumental character and dignity in some mean office or commercial premises, or of copying bas relief in marble or bronze in some inferior material like brick or plaster; the other of throwing away fine elaborate work in parts of a building, like the frieze under a main cornice, or wasting fine carving in soft stone in the wall spaces of the upper stories where it is exposed to all the winds and rains. In other words, the detail, sculpture, or carving, must be adapted to the material, and suitable for its position. Is this principle followed? We are constantly seeing such an outrage in taste as refined Classic ornament which adorned some Greek or Roman temple copied in badly executed plasterwork, and used in positions and places that are almost grotesque; a fine and delicate arabesque that enriched some Pompeian interior reproduced in terracotta pilasters or panels, or carved in brickwork to a doorway of a block of laborer's flats;—all in utter ignorance of the true principles of ornament and the limitations as to material and position. The multiplicity and variety of materials at the disposal of the architect encourage him to indulge in applications of ornament and detail which are often disastrous. Some new material is introduced that is cheap in production, and its very cheapness and adaptability make it a field for ornamentation of a kind which is not suitable to it. The cheapness will permit of a space being decorated which otherwise would have remained bare. The character and style of such decoration is too often misapplied, and instead of securing a refined and pure adornment to that space, it is rendered tawdry and incongruous. It would have been much richer in its bareness. Such results strike a harsh note; they disturb the harmony of refined work, and vex the soul of the conscientious student, who by his training and gifts knows that if such work and money had been expended with proper direction and knowledge, a far better result would have been obtained. They must surely also exert a harmful influence upon the good judgment and taste of the public, which, ignorant as it is, mistakes elaboration for beauty, and misapplies decoration for art. No doubt if the architect and craftsman were brought into more complete harmony, these misapplications would not be possible, for they would, working together, subordinate the part to the whole in a manner which appears ill-understood by tradesmen, who endeavor for their own advantage to use the more elaborate scheme. The architect is sometimes influenced by the decorative artist and tradesman, who wishes to do a large job and to introduce his own designs or patterns into the work. It is only business; but the control of the architect in these matters should be paramount, and he should be careful to insist on the subject of decoration, its scale and scheme of color. The late Mr. Morris said material was the foundation of architecture, and he defined the latter as "the art of building suitably with suitable material." Nothing, as he said, is more likely to lead to a really living style than the suitable use of material. When the designer fairly begins to consider how best to deal with stone or other material, he has begun to free himself from the bonds of academic architecture.









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